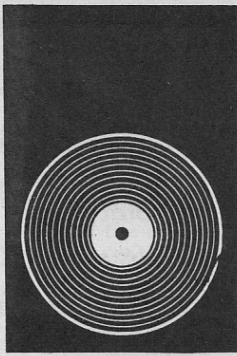


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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

record research

30 CENTS

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PRESENTS

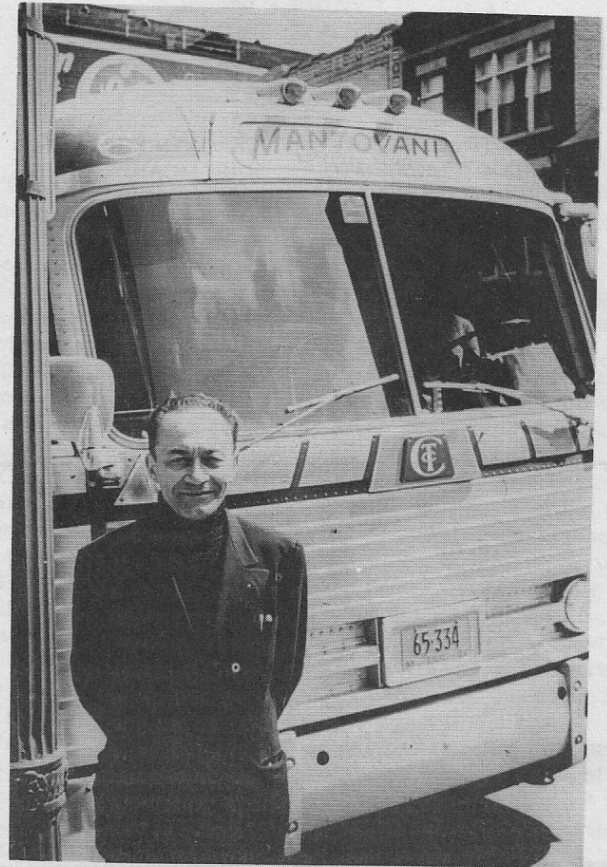
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PUBLISHED BI-MONTHLY

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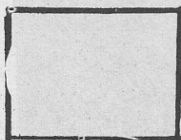
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THE "LEGENDARY" FRANCHINI

by Bob Colton

This is the story of FRANCHINI, master Hawaiian guitarist, violinist, arranger, conductor and composer who came out of an era which produced such prolific recording artists as Vernon Dalhart, Billy Jones and Ernest Hare, Paul Whiteman, Rudy Wiedoeft and the Green Brothers. Yet, if you totaled the entire record output of these performers, you would probably find that they did not come even close to the great number of records recorded by him. His Hawaiian guitar captivated the public who were seeking a light pleasant, sentimental strain in contrast to the "hectic" music of the jazz and ragtime bands of the time.

His style had an impossible-to-imitate Hawaiian characteristic quality, and his playing had both finesse and imagination which poured from him unceasingly like the Falls of Niagara, while his listeners clamored for more and more and more This International reputation was gained the hard way, solely by phonograph records (without benefit of modern television or radio) which ran into the many thousands.

He was born Anthony Joseph Franchini in Bologna, Italy, August 2, 1898 to Ercole and Genney Franchini, members of the Casa Savoy clan of Italian nobility. As was the custom in Italy, he began his formal education at the age of two. He had reached what the Italians then had considered the fourth grade when the Franchini family decided to emigrate to the U. S. A.

His schooling which had been interrupted for a year after coming to the United States was resumed at the Elliott Grade School in Boston, Massachusetts. The following year he began his musical education studying violin under a private tutor. During the formative years which followed, he would amuse himself by playing the pop songs of the day on the mandolin and guitar, instruments that he had taught himself to play during his spare time.

Between 1914-1917, Anthony Franchini teamed with Gus Sullo and Tony Colucci, and toured the New England Keith Circuit using the names of French, Fields and Foley. Anthony Franchini (French) played violin, guitar and mandolin; Tony Colucci (Fields) played banjo and guitar; Gus Sullo (Foley) played mandolin. The highlight of the act took place during the closing moments when the house lights dimmed and the spotlight focused on Fields sitting and French and Foley standing, interchanging instruments while playing "Maple Leaf Rag" simultaneously. This always brought the house down and gave the boys a fine send-off. The act broke up when Tony Colucci decided that he wanted to live in New York.

On June 21, 1917, two months after our entrance into World War I, Anthony Franchini joined the Army and was assigned to the prize 19th Field Artillery, Battery F, 5th Division. He trained 10 months at Leon Springs in San Antonio, Texas where for recreation the men would take part in sports such as Roman Races, riding two horses at the same time.

As hostilities increased, he was shipped overseas, where his boat docked at Brest, France. He was conditioned there for combat in the Les Voge Mountains and then subsequently spent eight months in the woods without relief, during the famous battles of St. Michel and Chateau Thierry. Later he was sent to Coblenz as part of the army of occupation and remained there until his discharge on October 18, 1919.

Shortly afterward, while living at the York Hotel on 37th Street in New York City, he again met Tony Colucci and Gus Sullo and invited them up to his room for an old fashioned jam session. They proceeded to beat out several numbers on their instruments. Frank Ferera, a famous recording artist of this time, who lived upstairs, heard Anthony solo and asked him to make a record with him. (This took place three months after the death of Ferera's wife, Louise). Ferera who had been searching for a new partner, decided that he need look no further.

This chance meeting was the beginning of an association which was to last from 1920 through 1927. Over 3500 sides were to be recorded during this period by Ferera and Franchini plus

numerous other recordings made with house bands which they recorded individually. They made records behind such artists as Anna Case, Billy Jones, Ernest Hare, Vernon Dalhart and Bert Williams. Practically every day they were recording four numbers, sometimes six at one session. Every record company wanted them, and as their work multiplied, their bank accounts grew.



FERERA AND FRANCHINI

Taking time out from his recording activities in 1924, Anthony Franchini worked with the "I'll Say She Is" Company starring the Marx Brothers, conducting the Nat Martin Orchestra. He first appeared at the old Casino Theatre in New York City for eight months; then moved to the Majestic Theatre in Boston, Massachusetts for seven weeks; then spent four weeks in New Haven at a Schubert house.

During the month of September of 1926, Anthony Franchini formed a school of music, serving as its director from this time up and through the late 40's. When he traveled, he left the school in the hands of his associates.

Good naturedly, Franchini remembers the recording engineers having trouble with his guitar because he played with a very heavy bass. This would jar the needle and they would proceed to curse for minutes afterward.

Franchini's association with Frank Ferera was an amiable and gainful one. There came with it much hard work specifically because Ferera could not read music. If they were not recording, they were rehearsing new numbers. Ferera, having remarried, kept very close to home. Occasionally, Anthony cooked for Ferera and his wife various Italian dishes that they liked.

In 1927, Frank Ferera's sudden decision to retire from music to go into private enterprise ended the partnership of two of the most prolific recording artists in the history of music. It is generally believed that Ferera was still in private enterprise at the time of his death ten years ago.

During the seven and a half year Ferera-Franchini period, Anthony Franchini's earnings were enormous through royalties and money received from recordings. In 1929, he had very little of it left, as he joined other unfortunate investors, in losing most of his money in the Stock Market.

Between 1927-1929 while under contract to Irving Berlin, he composed among others two violin solos, Fiddlinette and Violinella. Between 1928-1932 he did arranging for the R. K. O. program on WEA in New York City. During the same period he did the fifty two, nine minute Coco cartoons for Paramount. Between 1932 and 1936, in Boston, he did a lot of writing of music and arranging for Claude Hopkins, Clarence Williams and all the main publishers. Between 1936 and 1937 Anthony Franchini taught music at Hobb's Junior High School at Medford, Massachusetts. During 1938, he did some song writing including among his hits, "Pretending," "My Heart Still Belongs To You" and "Just An Old Bouquet of A Bygone Day". He also transcribed from Hawaiian into English fifteen numbers for E. B. Marks. During 1939 and 1940 he did a lot of traveling through the mid west gathering ideas to write more songs later. In 1941 he and Jimmy Dorsey composed the hit song, "Talking to My Heart"

(CONTINUED ON PAGE 6)



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Franchini's Novelty Concert Band - 1932



Franchini with the 'Western Players' 1954

Also in 1941, he did club dates for the Meyer Davis organization.

When Pearl Harbor was attacked, Anthony J. Franchini drove seventy six miles from his home in Medford, Massachusetts to Camp Edwards to volunteer for the armed services. Because of his World War I experience, special waiver was set aside so that he could enter service as a Corporal. His first assignment was as a member of the 101st Engineers Band.

At Jefferson Barracks in St. Louis, Missouri he served as a drill Sergeant teaching the obstacle course and nomenclature of arms. Although he was never shipped overseas, he was always on overseas alert. His name was once called out for overseas duty but the order was rescinded within the hour.

After his honorable discharge on May 15, 1943 he joined a trio consisting of saxophone, piano and violin at the Cotton Club in Houston, Texas. His musical background was too varied to remain in the pop field, so being given the opportunity, he joined the Houston Symphony Orchestra under the direction of Ernst Hoffman. One of the highlights of his career was being a member of the orchestra accompanying the great violin virtuoso, Zino Francescatti.

During this same period, he went to the University of Houston where he acquired thirty-two credits in one semester by taking advanced tests in Italian and Social Studies.

In 1946, he moved to New Orleans, where he had an engagement with Ted Phillips Orchestra at the Jung Hotel. Later that year he accepted an engagement in the Mirror Room at the Bently Hotel in Alexandria, Louisiana with Princess White Cloud, half Indian organist. The act, which was booked for two weeks had its contract extended to four months. The duo broke up because the Princess had other commitments as a circus player.

During 1947, in Shreveport, Louisiana, he met the late Hank Williams who asked him whether he could play hillbilly music. Anthony had a reputation as a Hawaiian guitarist and symphonic violinist, therefore, the western star was quite skeptical about his folk talents. Anthony took his violin out of his case, put it to his chin and asked Williams what he wanted to hear. When Hank requested a "hoe down" Anthony put his bow on the violin and started to play. As he continued to play on and on, Hank looked at him in amazement. When he had finished, Williams asked him whether he would like to join his group. Franchini agreed.

Their first engagements were in and around Shreveport auditoriums. Shortly afterward, Hank Snow and the Bailes Brothers joined the group and they toured as a unit.

After playing a date in Corpus Christi, Texas, the boys visited Brownsville, Texas where they decided to live it up across the border in Matamoros, Mexico. On the way home, Customs asked Anthony where he was born. When he answered Italy, he was asked for proof of his citizenship. When he could furnish none, he was told that he would have to be held for further questioning. Finally convincing them of his citizenship after four hours, he was released and allowed to go across the border. Hank Snow, being a Canadian National, was also held because he didn't have a United States work card. He was permitted to leave when he promised to go to the Immigration Legation in Houston to straighten out the situation. The boys got a big bang out of the experiences of Franchini and Snow, and it was good for quite a few laughs before they arrived home.

In 1949, after finishing his engagement with Hank Williams, Anthony went to Los Angeles. Between club dates he managed to find time to study German and polish up on Spanish at the Berlitz School of Languages.

In 1951, Anthony joined Henry Busse to serve as feature violinist. The band, traveling through California, Nevada and Nebraska on one and two night stands, played to great crowds who came out mainly to hear Busse play his famous "Hot Lips", a number he had made into an institution.

During 1952, he left the Busse Band to play with the Phoenix Symphony Orchestra. Later that year he played with the El Paso Symphony Orchestra.

In 1953, he clubbed around California.

During 1954 he spent two seasons with the Tuscon Symphony Orchestra and played club dates with Western groups. At the

later part of this year, he went to Las Vegas to play six weeks at the newly opened Dunes Hotel.

After his engagement at the Dunes had ended, he played four weeks at the Sahara where Marlene Dietrich was performing. He subsequently joined the Jerry Fielding Orchestra playing for the Guys and Dolls show. After leaving Fielding he worked with Duke Doran. He finished 1955 playing the Jimmie Durante show at the Desert Inn.

On January 1, 1956, Anthony Franchini went to Palm Springs, California where he met Ace and Duece Spriggins, former members of the Sons of the Pioneers. They played well together and soon found themselves playing good private dates at lawn parties and hay rides. They also played quite steady at the Mirador Hotel.

In 1957, Anthony Franchini yearned to return to New York City. After careful consideration, he called Ace and Duece in and told them of his plans. They asked him to stay but could not sway him. His longing for the big town was too great.



This brings us up to the present. Anthony Joseph Franchini, for the past three years has made the American tour with Mantovani. He has recorded Rock and Roll with Sampson Horton's Orchestra for Jay Gee Records. He has played the "Can Can" show featuring Genevieve in Central Park. A versatile performer, indeed. He will soon hit the road again, playing for the "Sound of Music" Road Company, an engagement that may last two years or more. This is his story, not the end but certainly to be continued for a long time to come.

LET'S GET TOGETHER ON JABBO SMITH

by DICK HOLBROOK

In November of 1951 Ken Hulsizer drove from Columbus (Ohio) to Milwaukee with about a hundred records to play for Jabbo Smith at Herb Thruene's house. In every case, the record sounded to Ken like Jabbo's trumpet or voice. He wanted to get together with the artist himself and see what he might recognize and recall.

Herb wrote me: "We had an all-night session. Jabbo wasn't on any of the records. He would say 'It sounds like me but it ain't me.' Also, Ken couldn't believe the Jabbo Deccas were really Jabbo, but they are. Jabbo said he made those four sides in 1939 when he had a band at the New York World's Fair. He says he played with Fess Williams, Tiny Parham, Red Perkins and Burns Campbell, but didn't record with them."

For a good many years these is-or-ain't Jabbo sessions have been going on. Hugues Panassie was one of the first to ride the seesaw. In his famous book "Hot Jazz", published in this country in 1936, he said: "Jabbo Smith presents us with a strange problem. I have heard records on which he played very badly, and I have also heard records on which he exhibited exceptional fertility of melodic invention. He has astonishing force and a positive attack of great beauty. Many very competent critics rate him as the greatest trumpeter since Louis."

Charles Delaunay's original "Hot Discography" (1938) listed Jabbo with Charlie Johnson's Orchestra (Vi 20551, 20653, 21247, 21491, 21712, 38059 and Em 10856 - but not the later-added Em 10854 (see footnote a) and take 1 of THE BOY IN THE BOAT on BB 10248), the Louisiana Sugar Babes (Vi 21346 and 21348), the Ellington OK 40955 and 8675, the Jabbo Smith Rhythm Aces (Br 4244, 7058, 7061, 7065, 7069, 7071, 7078, 7087, 7101, 7111 and 7120-but not the Decca 1712 and 1980, natch, because they hadn't been recorded till after the book came out.) Delaunay did catch and list Jabbo on the Claude Hopkins' De 1153, 1286 and 1316, but then went overboard by seating Jabbo with Harry Dial's Blusicians (instead of Shirley Clay and others), and, surprisingly, tabbed the clipped cornet accompaniment to Bessie Smith's WEEPING WILLOW BLUES and THE BYE BYE BLUES as Joe Smith or Jabbo. (It was Joe). (see footnote b).

This was the gamut of Jabbo when "The Jazz Record Book" in 1943 boldly chose jazz high-spots and critiqued them. Smith-Ramsey-Rogers-Russell ventured no Jabbo discoveries, but called the "clean-cut trumpet unusually wild and high" in the Charlie Johnson CHARLESTON IS THE BEST DANCE AFTER ALL, and used such adjectives as "unrestrained", "daring," "thrilling", "heart-rending" (and "a trifle screechy") in describing his Rhythm Aces solos.

Ken Pensoneault and Carl Sarles in their suggested additions and corrections to Orin Blackstone's monumental "Index to Jazz" offered Jabbo as the trumpet on the Alex Hill Vocalion 1465 and 1493, the Ikey Robinson Br 7057 and the Lloyd Smith Gutbucketers Vo 1560. I haven't heard the Lloyd Smith, but the Alex and Ikey sides are certainly Jabbo's crazy, brilliant, driving, sour-high horn and banshee scat-style vocal. Delaunay's "New Hot Discography" concurred, as did Dave Carey and Albert J. McCarthy in "Jazz Directory", in the following years.

Another hiatus runs into the early '50s when Derrick Stewart-Baxter wrote an interesting Appreciation and Discography of Jabbo for "Jazz Journal". He thought he had discovered there had been two different Jabbo Smiths, but reduced the Jabbos to the usual single individual in a subsequent article. He also listed a new Jabbo record: J.C. Johnson and His Five Hot Sparks RED HOT HOTTENTOT on QRS 7064 (and reissued on Century). Maybe so,

but here's an instance where I disagree with the opinion. It doesn't sound at all like Jabbo to me. However, the horn is unmistakably the same as on the three Wabash Trio titles: HOPPIN' ROUN', LONE WESTERN BLUES and COAL BLACK BLUES. That fine hot horn may well be Louis Metcalf. Listen to him on Johnson's Jazzers' SKIDDLE DE SCOW (Co 14247) and then spin the J.C. Johnson again.

Well, does that wrap it up for young Cladys from Claxton, Georgia? No, not quite. Add the Thomas Morris and His Seven Hot Babies HAM GRAVY (Vi 20179). This was Jabbo's first on wax and was recorded in New York around mid-August 1926. Herb Thruene says: "He does play second trumpet on HAM GRAVY. I played it for Jabbo several times." But Jabbo said he was not on the other numbers recorded at that session. Incidentally, that same night they listened to the Clarence Williams SHAKE 'EM UP/JINGLES (Pm 12870) and Jabbo gave a firm "no" to what Blackstone had listed as a possible (see footnote d).

That brings us right down to the present. And now I'd like to offer my own maybe-Jabbos for review. They are the last three sides credited to The Dixie Stompers: OH, BABY! (145975-1), FEELIN' GOOD (145976-1) and I'M FEELIN' DEVILISH (145977-2). These were recorded in New York on April 6, 1928. I have never heard it said that Columbia has a notation of personnel present at that session. (see footnote c). The books say Joe Smith, Tommy Ladnier or Bobby Stark. It sounds to me like nobody but Jabbo. Listen to that wild, driving intro to OH, BABY! ... that stop-time talking mute and open-horn break on FEELIN' GOOD and that long, characteristic, inventive solo on I'M FEELIN' DEVILISH.



LET'S GET TOGETHER -HOLBROOK (Cont'd)

Henderson discologists Walt Allen and Frank Driggs say it's Bobby Stark. Bobby was playing Harlem clubs and dates with a little Chick Webb group, starting in 1926. He was in Fletcher Henderson's brass section for the December '28 Columbia 14392 COME ON BABY/EASY MONEY, but never a lone horn till the Chocolate Dandies December 1930 Columbias. He solos on DEE BLUES, GOT ANOTHER SWEETIE NOW and BUGLE CALL RAG. Only on the last-named side does his horn bear any semblance to the April 1928 trumpet of The Dixie Stompers.

Now I respect Walt and Frank, and I even remember Walt's good advice in "Jazzfinder" (Sept. 1948): "If you have a Henderson record, you can usually say whether the trumpet solo is by Louis, Rex, Ladnier, Joe Smith, or Stark, but it is my considered opinion that most collectors, even experts, cannot positively identify soloists on records made by groups with which it is not known they played. One can express an opinion, but that is as far as one should go in reporting identifications by ear, unless one has confirmation from other sources, or has studied the work of the artist in question enough so that there is no reasonable doubt. This means taking into account the recording date and the musician's whereabouts at the time."

That is something Walt wrote twelve years ago, but it serves as absolutely apropos to the case under discussion, and I'll try to stick to his rules.

1. My opinion as a collector is that this is Jabbo Smith. I have specialized in Louis, Jabbo and Punch and have nearly complete collections of these men. I heard my first Jabbo at college in the late twenties. I know his style instinctively.
2. Here is confirmation from another source. Herb Thrune wrote me again on January 6, 1959, saying: "We had Jabbo and his wife over for Christmas dinner. She drives a cab and he is playing with a rock-and-roll band at the 'Down Under'. He takes some good solos now and then in a blues vein. I don't have the Oh Baby/Feeling Good, but played I'm Feelin' Devilish for Jabbo several times. This is the first time I have ever seen him really undecided. He said: 'It sounds like me. Got the same drive I used to have.' I played some other Dixie Stompers and they are dead compared to the other. Jabbo suggested Tommy Ladnier but he still thinks it sounds like himself."
3. Jabbo was in New York at the time, playing in Charlie Johnson's band at Small's Paradise. He was the featured horn in Ellington's Nov. '27 Okeh session, in Charlie Johnson's January 1928 Victors and in the Louisiana Sugar Babe's March 27, 1928 Victor. This is ten days before The Dixie Stompers date. (This last recording group was, as the jazz books relate in gleeful detail, the pit band of a Waller Broadway show "Keep Shufflin'" and the musical darling of gambler Arnold Rothstein).

I've said my say. Now what do YOU think? Listen to your Starks and your Jabbos and your Dixie Stompers and then write RECORD RESEARCH your own opinion. Do it now. Columbia is LPing these sides and the liner notes should be correct. As Jabbo says on Br 7065: "I've been fooled now long enough... let's get together."

COMMENTS FROM WALTER C. ALLEN:

"I don't agree with you on the Dixie Stompers sides. Still, I certainly can't PROVE it either way, and do feel you should present your views.

SEVERAL FOOTNOTES:

- (a) The Charlie Johnson Emerson would date from 1925.
- (b) Joe Smith IS the cornet with Bessie.
- (c) Columbia does NOT have a record of personnel at the 4/6/28 Dixie Stompers date.
- (d) Clarence Williams said Jabbo (or "Jazzbo, as he called him) had been on "some" C.W. record dates, but didn't say which."

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

BANJO IKEY

In the 1946 Esquire Jazzbook, p. 58, is a photo of the 1927 Alabamians, a group playing the Beverly Gardens, Beverly Hills, near Chicago. Ikey Robinson informs me that the body and instrument of the banjoist are his, but the face is a paste-on of Armand "Red" Brown who replaced him, now deceased. The proprietors of Beverly Gardens also owned Jeffery Tavern on Chicago's far Southside. Hughie Swift had the band there and Mike McKendrick was the banjoist with Swift. Today Mike and Ike have a novelty duo jobbing around Chicago. Ike has enlarged the scope of his work using guitar as well as banjo and also playing piano and clarinet. Mike plays guitar and banjo and both of them sing. Ike continues to write tunes, an activity in which he has long been prolific.

When I mentioned never having known a colored accordionist, Ike pointed out that in his Darktown Scandals touring show band of 1932 which covered the East and Midwest, J. Reddrick had doubled on piano and accordion. Reddrick had previously been with the Twelve Clouds of Joy and probably played accordion with them. (John! How about Buster Moten? - Ed.)

After pondering the question of major banjo influences, Ikey came up with the startling remark that probably Eddie Peabody had impressed him more than anyone else!

MORE BANJO

I began to realize that the banjo fad around Chicago is getting out of hand when Jack Goss phoned from L. A. to ask if it was really true that banjoists are at a premium in these parts.

At the Red Arrow banjoist Lawrence Dixon occupies the center of the stage and plays a plectrum specialty in each set, often his own compositions. He gives a most authentic flavor to the several pre-jazz items now used by the band such as Charles Levy's GOOD OLD DAYS AT A NEW ORLEANS SOIREE. Dixon was the hit of the band's concert at the Chicago Public Library on January 14 which I attended with Pops Foster and Jimmy Archey, both of whom expressed a tremendous affection for the banjo as played by Dixon. At Twin Alleys in Skokie Bob Scobey uses Clancey Hayes on banjo and vocals. Clancey's success is such that he is often hired with a pick-up band or as a soloist. But the popularity of the banjo is such that on these occasions, Scobey invariably calls in a substitute.

Earl Murphy who lately took to the reed with Muggsy carries his banjo as well as his bass. For the past two years Marty Grosz has had the most regular and highest paying job in town at the Gaslight Club by virtue of his tremendous banjo virtuosity and memory of a million tunes. The first of Marty's three LP's for Audiophidelity, recently issued, is entitled Banjo At the Gaslight. The personnel (not given on the label or sleeve) is Gene Schroeder or Don Ewell, piano, Max Kaminsky, Cutty Cutshall and Frank Chace front line, John Dengler, tuba and Don McLean, drums. The arrangements are all by Grosz with Frey's name added because he specified which (royalty-free) tunes were to be used.

We learned recently of the death of a granddaddy of banjo players, Fred Van Eps, when we posted a letter of discographic inquiry which arrived a bit too late.

And good Mike McKendrick has passed on to his just reward, thereby breaking up the Mike and Ike team mentioned above.

All Queries etc. to John Steiner, 1637 N. Ashland, Chicago 22, Ill.

THE SHORT STAY OF RED NICHOLS WITH THE PAUL WHITEMAN ORCHESTRA by Woody Backensto

The story of Red Nichols with Paul Whiteman is not new. Nearly 10 years ago I tried to set the record straight with an article in the October 1951 issue of THE RECORD EXCHANGE (Canada), but as noted at that time there were still contradictions in the information. Now I feel the period can be reconstructed with accuracy.

The following timetable was made possible largely through the efforts of Phil R. Evans, David R. Rust, and Howard J. Waters. The recording personnel was reconstructed from a ledger kept for the recording sessions; apparently this served as a way of keeping records for paying the musicians on the recording dates. The names of the musicians were handwritten in the ledger; age and wear made reading them difficult at times. To further check, "call cards" for the sessions were inspected. This information was further cross-checked against the instrumentation used for the sessions as preserved in the RCA Victor files.

The facts as accumulated plus the important dates fit together. Red Nichols was a member of the Paul Whiteman Orchestra from about April 25, 1927 to June 1, 1927. Here are the important dates and the facts that surround them:

MARCH 22, 1927 - The show "Lucky", starring Mary Eaton, Ruby Keeler, and Skeets Gallagher, and with music by Jerome Kern, and played by the Paul Whiteman Orchestra, opened at the New Amsterdam Theater in New York City. The trumpet section of this band was Henry Busse, Frank Siegrist, and Teddy Bartell. Frank Cush filled in for a short while during Whiteman's illness, allowing Busse to front the band. During this same time, the Paul Whiteman band was appearing also at the Paul Whiteman Club in New York City.

MARCH 29, 1927 - RCA Victor recording session that produced "Song of the Wanderers" and "So Blue" on Vi 20570. The instrumentation for this date was: 2 cornets (probably Busse and Siegrist or Bartell), 2 trombones, 4 saxes, 3 violins, banjo, tuba, piano, drums, and celeste.

c. APRIL 15, 1927 - Victor D'Ippolito replaced Siegrist in the trumpet section. Vic joined before Red Nichols. The only men Vic knew in the band when he joined were Vince Grande and Ted Bartell.

APRIL 18, 1927 - On this date Bill Trone noted in his diary that Red Nichols gave notice with the Don Voorhees Vanities Orchestra (one month before the show closed) to join Paul Whiteman.

APRIL 21, 1927 - Paul Whiteman recorded "Rhapsody in Blue" for RCA Victor. Vic D'Ippolito recalls helping to cut this tune about a week after joining the band. Red Nichols stated he did not make this record.

c. APRIL 25, 1927 - Red Nichols, Jimmy Dorsey, and Vic Berton joined the band. Nichols replaced Bartell who returned in June 1927; Berton replaced Hal MacDonald on drums. Red and Jimmy Dorsey did not make any records with PW before this time. Miff Mole was to join with the others but refused. Vic Berton stayed a very short time. According to Nichols, the Whiteman band was playing "Lucky", doubling at the Whiteman Club, and had a benefit to play at the Astor Hotel. Berton showed up without his drums and PW wanted to know why. Berton contented that PW would have to have the drums transported and have them set up for him by a band boy. Whiteman disagreed, so the band played the benefit without drums and George Marsh, who was with PW as early as 1924 at the Palais Royal, was on drums within three hours.

APRIL 26, 1927 - PW recording session in NYC. No personnel or instrumentation data available for these unissued masters. Apparently Red Nichols was not present for he recalls the next session as the first tunes he recorded with Whiteman (April 29).

BVE 38364 The Same Old Moon - Jack Fulton & Austin Young (vo)
BVE 38365 That Little Something

APRIL 29, 1927 - Recording session in NYC with following personnel:

Henry Busse, Victor D'Ippolito, Red Nichols (c); Vince Grande and possibly Boyce Cullen (tb); Hal McLean, Charles Strickfaden, Max Farley, Jimmy Dorsey (saxes); Kurt Dieterle, Matty Malneck, Mario Perry, Benny Kaitz (violins); Ray Turner (p); Mike Pingitore (bjo); Gil Torres (g); Art Miller (b); George Marsh (dm); Max Farley (arr.)

BVE 38135 - I'm Comin' Virginia - Bing Crosby, Al Rinker, Harry Barris (vocals) - Vi 20751B, LX 995, LPM 2071, Vik LVA 1000, Electrola EG 614.

BVE 38378 - Side By Side - Bing Crosby, Al Rinker, Harry Barris (vocals) - Vi 20627A, HMV 5318, Decateur 505, Electrola EG 708.

Note 1 - There is only one trombone arrangement for each tune, yet RCA Victor's files list two trombones on the session. Vince Grande is marked on the "I'm Comin' Virginia" arrangement; while "Miff Mole - EXTRA" is noted on the "Side By Side" arrangement. However, Miff Mole says he did not participate on this session; Red Nichols also stated Miff definitely did not do this date. Nonetheless, the ledgers indicate Miff was paid for this session.

Note 2 - There are no violin parts for "I'm Comin' Virginia" but one is heard during the vocal, possibly by Malneck.

Note 3 - The RCA Victor files do not list a guitar in the instrumentation, yet one is heard. It is possible that a last minute substitution was made for the second trombonist since Miff Mole did not make the date. Torres is listed in the INDEX TO JAZZ.

Note 4 - There is a different "take" of serial number 38135 on Vik LVA 1000, with a better solo by Nichols. 38135 was originally recorded on March 3, 1927 with "takes" 1-D, 2-D, 3-HC, and 4-D. This was recut as shown with "takes" 5-D, 6-D, 7-HI, 8-D, and 9-M. Take 9-M was used on Vi 20751B and probably Electrola EG 614 while take 7-HI was used on Vi LX 995, LPM 2071 and Vik LVA 1000.

Note 5 - Decateur 505 labeled Bing Crosby and the Rhythm Boys with Paul Whiteman's Orch. (see also May 24, 1927 session).

Note 6 - Electrola (German Victor) issues taken from Horst Lange's Die Deutsche Jazz Discographie.

MAY 7, 1927 - Red Nichols was married to Willa Inez Stutesman (stage name Bobbie Meredith). Paul Whiteman was best man at the wedding.

MAY 9, 1927 - Recording session in NYC with the following personnel:

Busse, D'Ippolito, Nichols (c); Boyce Cullen, Vince Grande, Wilbur Hall, Jack Fulton (tb); Chet Hazlett (heckelphone, sax, cl); Charles Strickfaden (oboe, sax, cl, heckelphone); Max Farley (Eng. Horn, sax, cl), Hal McLean (oboe, sax, cl, heckelphone); Kurt Dieterle, Mario Perry, Matty Malneck, plus three others, possibly Benny Kaitz, Charles Gaylord, John Bowman (vi); someone who doubles on cello and guitar; Mike Pingitore (bjo); Ray Turner (celeste); Frank Signorelli (p); Art Miller (b); Al Amour (tuba); George Marsh (dm); Ferde Grofe (arr.).

BVE 38391 Beautiful Ohio - not issued - remade Sept. 21, 1927.

BVE 38392 Missouri Waltz - not issued - remade Sept. 21, 1927.

BVE 38393 I'll Always Remember You - Austin "Skin" Young (vo) - Vi 20784A, Electrola EG 615

BVE 38394 I'm In Love Again - Bing Crosby, Charles Gaylord, Jack Fulton, Al Rinker, Skin Young (vo) - Vi 20646A

Note 1 - Busse is the only name marked on the tp arrangements, but three cornets were used. Both D'Ippolito and Nichols recall this session.

Note 2 - Hazlett, Strickfaden, Farley, and McLean play only saxes on "I'm In Love Again".

Note 3 - On "I'm In Love Again" the arrangement calls for only four violins which implies that Gaylord and another vocalist

(CONTINUED ON NEXT PAGE)

RED NICHOLS WITH PAUL WHITEMAN (Cont'd)

may have played the two additional violin parts on "I'll Always Remember You." John Bowman (vi) was the librarian and was rarely used; also, Gaylord was rarely used as a violinist.

Note 4 - Harry Perrella was also a piano player with Whiteman at this time. A bit later Tom Satterfield joined, making four piano players. Also, at times Ferde Grofe did piano work on his own arrangements at recording sessions, but not for the period being discussed.

Note 5 - Serial number 38391 was issued on Electrola EG 739, but this was from the remake session on which the same serial number was used.

MAY 13, 1927 - Recording session in NYC with the following personnel:

Busse, D'Ippolito, Nichols (c); Cullen, Grande, Hall (tb); Hazlett (cl, ts, as, E-flat cl); Strickfaden (cl, bar., sop.); McLean (cl, ts, as, sop.); Farley (cl, bar., as, sop.); Dieterle, Malneck, Perry (vi); Art Miller (tuba); Signorelli (celeste); Turner (p); Marsh (dm); Grofe (arranger).

BVE 38805 Love and Kisses - Vi 29679B

Note 1 - Tune was recorded with smaller instrumentation than originally written. Arrangement had 4 trombones and 6 violins scored.

MAY 19, 1927 - Recording session in NYC with the following personnel:

D'Ippolito, Nichols (c); Cullen and possibly Grande (tb); Hazlett, Farley, Strickfaden (sax); McLean (cl, sax); possibly Dieterle, Malneck, Perry, and Kaitz (vi); Pingitore (bjo); Art Miller (b & tuba); Signorelli or Turner (p); Marsh (dm); Grofe (arranger).

BVE 38815 Like You - Vi 20684A

BVE 38816 Just Like a Butterfly That's Caught In the Rain - not issued.

Note 1 - Session call was for 3 cornets and 4 trombones, but only two of each were used.

Note 2 - The arrangement noted Busse, but since D'Ippolito and Nichols both recall this session, we assume Busse did not record these tunes.

Note 3 - On "Butterfly" the personnel should be Farley (cl, flute) and Strickfaden (cl, sax).

MAY 21, 1927 - The show "Lucky" closed at the New Amsterdam Theater.

MAY 24, 1927 - Recording session in NYC with the following personnel:

Busse, D'Ippolito, Nichols (c); Cullen, Grande (tb); Farley, McLean, Strickfaden, Hazlett, Jimmy Dorsey (saxes); Dieterle, Perry, Gaylord, and possibly Malneck (vi); Pingitore (bjo); Art Miller (b & tuba); Turner (p); Marsh (dm).

BVE 38778 Broken Hearted - Jack Fulton, Charles Gaylord, Austin Young (vo); Grofe (arr.) - not issued.

BVE 38779 Magnolia - Bing Crosby, Harry Barris, Al Rinker (vo); Max Farley (arr.). - Vi 20679A, HMV 5317, Decatur 505, Electrola EG 582.

Note 1 - "Broken Hearted" was re-recorded on June 22, 1927 using the same serial number; tune from second session was released on Vi 20757 & Electrola EG 613.

Note 2 - The arrangements did not indicate the names of the cornet players; however, both Nichols, who solos, and D'Ippolito recall this session.

Note 3 - This is the first appearance of Jimmy Dorsey on a White man session since the April 29 date and on this date he appears only on "Magnolia". RCA Victor's files show that five saxes were used at this session. The arrangements show Hazlett, Farley, McLean, and Strickfaden on "Broken Hearted". On "Magnolia" the part for Dorsey is in place of Hazlett.

Note 4 - There were only three violin parts for "Magnolia" -- Dieterle, Perry, and Gaylord; we assume Malneck may have been the fourth violinist on "Broken Hearted".

reminiscing in TEMPO by Frank Kelly

WHERE ARE THEY?

ZIN ARTHUR (Guitarist Artie Zinberg, of good old Brooklyn, NY, USA) who for several seasons fronted a good house band at N. Y. 's, Roseland Ballroom - subsequently was a successful big time B'way & H'wood photographer - currently is executive assistant to Joshua Logan, B'way & H'wood producer. RAY HEATHERTON who sang in bands & B'way shows - fronted his own band in the best spots - radio interviewer, and TV's Merry Mailman, etc - now is a good will ambassador for the 30 odd branches of Long Island, N. Y. 's Franklin Savings Bank. TOMMY "DUPPLER" TUCKER, who bought his last name from the cartoonist who created a popular syndicated comic strip called "Tommy Tucker" - currently is employed as a music professor at a girls college in Monmouth, N. J. ART LANDRY, and his singing wife, Ann Butler - entertain over a Burlington, Vt. TV station. EMERSON GILL - the popular 20s & 30s violinist, and band leader - who broadcast from Cleveland, Ohio's Bamboo Gardens, and recorded - these days he's South East representative for a short time (just after WW11) Gill tried booking bands & acts in Jax, Fla. RED RODNEY who blew hot Tpt. with Gene Krupa, Claude Thornhill, Woody Herman, etc. nowadays is busy booking bands for society club dates in greater Philadelphia, Pa. DOC DIBERT, who blew hot Tpt. with Tal Henry's band - currently owns & operates a hot dog & hamburger wagon in Orlando, Fla. JACK CATHCART, who blew tpt & sax with the Orig. Atlanta Footwarmers, Charley Trout's band, and other Atlanta outfits - has his own successful moving and storage biz. in Atlanta, Ga. CHAS. TROUT has his own photo biz in Atlanta. BILL MUNN, who played piano with the orig. Atlanta Footwarmers - and later had his own band at the Piedmont Riding Club, etc. - currently is a salesman for the Atlanta Music Co. TAYLOR FLANNIGAN, who played piano with Vic Meyer's Atlanta band - is with the Veterans' Bureau's Atlanta office.

RESEARCHING THE "DOWN SOUTH" BANDS EXPLORATORY

JACK LINX' BIRMINGHAM SOCIETY ORCH: Rosy Davis, piano; Carol Gardner, drums; Banjo, Chick Robertson & Maurice Sigler (at different times); Saxes, Jack Linx, Sidney Patterson, & Seibert Traxler; Samuel Becker, Trombone; Coleman Sachs, Tpt; Frank Manning, bass; At one time, Al Gallodoro played sax with Linx' band. Band was organized from 1921 to 1931. Recorded on Okeh - Gennett - Most popular recordings were of How Come You Do Me Like You Do, and It Ain't Gonna Rain No More (Maurice Sigler, vocal).

(continued from column on left)

MAY 24, 1927 - The Whiteman Club closed.

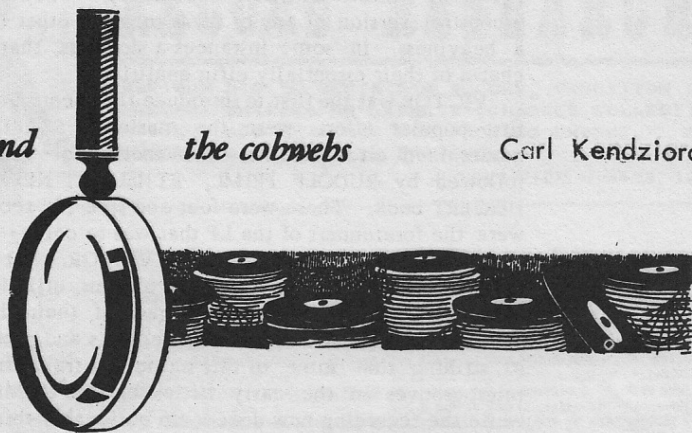
JUNE 4, 1927 - The Whiteman Orchestra opened the Paramount Theater in NYC and closed July 15, 1927; Red Nichols did not play this engagement. Red returned to the Don Voorhees Orchestra for a tour of college dates. About this time Ted Bartell returned to PW. Around the Paramount opening the three Mayhew brothers Bobby (tp); Gus (tb), and Nye (sax), all joined Whiteman. Bob Mayhew stayed on even after Bix Beiderbecke was added in late October.

This closes the period under discussion. Over 30 years later, we feel we have developed the most accurate information possible. Thanks are also due to Al Close, Kurt Dieterle, Vic D'Ippolito, Dick DuPage, and Red Nichols who contributed information and/or reviewed these data.

behind

the cobwebs

Carl Kendziora



Here is the third of our Thumbnail Resumes. An extremely scarce label of the latter part of 1920 and possibly extending into early 1921, is the Ansonia label. Only two records are known to the "Syndicate" at present and both are different in color and catalog series. First, a dullish mauve and gold label bearing the number H-14 was reported by Davis and Clarke in JAZZ JOURNAL, July 1950. Ansonia H-14: (A) The Love Nest (9014A; 17013-2)/(B) The Love Boat (9014B; 17016-2) as by Selvin's Novelty Orchestra. This is clearly part of the tie-in Arto group and this pair of titles with same masters and credits have been seen on Arto 9014, Crown K-14 and Globe K-14. Although we have no way of knowing for sure that any Arto coupling was issued on all labels of this group, this pair could also exist on Bell P-14, Cleartone C-14 and Hytone K-14. To this time, however, Hytone has not been found below K-50 and Cleartone below C-26. The masters are in the Arto series and this would appear to be an Arto produced disc for the Ansonia company.

Perry Armagnac and your columnist both have copies of the other known example of this label, which is Ansonia 1006. This is a red and gold label with the name Ansonia across the center of the label just above the center hole. Above this is a watch face and the phrase "Watch for our Hits." The price is given as \$1.00 and the credit at the bottom is to Ansonia Phonograph and Record Co. Inc., New York. Data for the record: (A) Don't Take Away Those Blues (J 2029) as by Al. Bernard, Tenor Solo, Orch. Acc. (B) Palestena (J 2030) as by Fred. Whitehouse, Comedy Song. The J2000 series masters are one of many different series recorded by Earl Jones, an independent recording engineer before the formation of Cameo in 1922. Mr. Jones became an official of that company when it was formed. The J2000 numbers are sometimes renumberings of masters cut by Jones for other companies in their series. For example, Lyric master 14120 is the same as J2008. We have found J2000 masters on Lyric and Cardinal as well as apparently later issues on Cameo and Muse.

We would greatly like to learn of further Ansonia issues and their details in order to better determine this label's range. Also

were there any other catalog series from still other sources?

Obscure record of the month: Everybody's 1063. (A) Riverboat Shuffle (S. A. H. 4-2)/(B) Breakin' The Leg (S. A. H. 5-2) by Richard Hitter's Cabineers. The origin of these SAH masters is a mystery. And what do the letters stand for? The Everybody's label usually used ERL- Consolidated Grey Gull and, rarely, Blu Disc masters. These are from none of these sources and no other SAH masters are known except SAH6 and SAH7 on Everybody's 1062 by this same group. The release date for this record is approximately September of 1925. The group is about 7 pieces: Cornet or trumpet, trombone, two or three reeds, piano, banjo and drums. The first side opens with an ensemble passage followed by a fine sax solo. Then the trumpet or cornet has a nice chorus - followed by a bass or baritone sax solo.

Then trumpet, trombone and banjo take breaks followed by a closing ensemble. The reverse has an opening ensemble followed by a solid trumpet solo and then the trombone does equally as well. Some ensemble follows with breaks and then the sax man does his solo with gusto. A closing ensemble takes us out with some more fine breaks. The banjo is exceptionally fine and backs up all the soloists in inspiring fashion. We have never come across any suggested personnel for this group and know nothing about Richard Hitter. JAZZ DIRECTORY lists two sides on Gennett by Richard Hitter's Blue Knights and states that the group is reputedly directed by Elmer Schoebel. Otherwise no data is given as to personnel. The two Everybody's are listed with "unknown personnel". Can any researchers shed any light on these sides?

Label of the month: An obscure label of 1922-3 vintage. This is the Zarvah Art Record. Our illustration is Zarvah 13, a one-sided disc. Most of the label is red; and the name Zarvah Art Record is in red, upon a gold background extended to form a border for the lower part of the label. All titling and maker's name are in gold. THE TALKING MACHINE WORLD 1923 TRADE DIRECTORY lists this company as being established in 1922 by Zarh Myron Bickford and Vahdah Olcott-Bickford. The name obviously derives from the first three

letters of each of these first names: ZARh and VAHdah. The directory says they issued two records per month. From the price of \$1.25 for a one-sided record and the type of material recorded, it would appear the number of each issue would be extremely small. We have three of these records listed (4, 5 and 13). Data on any others is solicited!



Perry Armagnac has acquired a two-sided Black and gold (no price shown) Zarvah Art Record with no catalog number as follows: Tomorrow (1094)/When Hearts Are Young (1095) as by The Red and Blue Orchestra. The latter side has a sticker with the following printed on it: From Lewis P. Smith Jr. The Taft School Watertown, Conn. Masters 1094 and 1095 are not NYRL (Paramount) ones which would date about this time as we have conflicts in both cases. These are 1922 tunes as would be the NYRL masters of the same number. It is fortunate. It is fortunate that the NYRL masters are known to establish that these are not from that series. The lack of catalog number, the somewhat non-professional sound of the band and the sticker lead us to the conclusion that this may be a private (or "personal") recording put out by Zarvah for the School Orchestra of the Taft School. If the Taft School's colors are Red and Blue, this premise would be greatly strengthened! Can anyone enlighten us in this direction? Needed are facts concerning the Taft School (colors, name of dance band, identity of Lewis P. Smith, Jr.), the extent of the Zarvah Catalog, any other no-catalog number issues, etc. Don't all rush in at once!

If any reader thinks he might have data for any of our missing Perfect records, please drop us the catalog numbers (in range 14000 to 15279 and 100 to 140) immediately!! If you do, we'll check and, if any are missing from our completed selection, we'll drop you an immediate request for data on the one or ones needed. This data then can be added to the now-completely-typed Perfect Catalog before it goes to be printed for publication very soon in this magazine. Please read the last paragraph in this column in the last issue for further details. We'll repeat only

(continued on page 20)

john mc andrew

STAR

STUDDER

SHELLAC



THE HOUSE BANDS OF YESTERDAY - Part 3

Not only were Shilkret's dance records the best in the entire field, but his novelty, specialty and Latin numbers were equally effective and generally so far advanced that similar efforts by the house-bands of other companies were sometimes sad, if not laughable, by comparison. Very distinctive tango sides from Shilkret arrangements first appeared toward the end of the acoustical era with ABANDONADO/ROSITA (VI 19218); CIGARETTE/CUP OF SORROW (VI 19096); it was two years later before others began to appear: DREAM TANGO/FATE (INTL.-VI 20454); Y COMO LE VA?/EL CHOCLO -- later to become KISS OF FIRE (VI 21393); SIBONEY/?E ODIAS? (VI 22198); LA SEDUCCION (VI 22571) and a new electrical remake of the same coupling as on VI 19218: CIGARETTE/CUP OF SORROW (VI 24094, listed as HAVANA NOVELTY ORCH. but very likely the SHILKRET group).

The small jazz group from the big dance band did not originate with the Goodman trio, quartet and quintet. WHITEMAN probably produced the first of this type thing in his handful of boys from the big band who did POOR BUTTERFLY AND SAN (VI 24078), but although these were recorded in 1927 they never were released until the mid-Thirties, and the first sides in this category to appear publicly were four made by SHILKRET in 1928 as SHILKRET's RHYTH-MELODISTS, and were made up, as nearly as I can determine, of pipe organ, piano, guitar, trombone and cornet. They do a very sprightly and, for their day, startlingly original I CAN'T GIVE YOU ANYTHING BUT LOVE/I'M SORRY SALLY (VI 21688) and CHLOE/WHEN YOU'RE WITH SOMEBODY ELSE (VI 21298). Their only other appearance on disc seems to be as backing for tenor LEWIS JAMES in his version of JUST A SWEETHEART which, incidentally is a SHILKRET composition, as were many outstanding melodies that have lived to become standards, such as JEANNINE, SOME SWEET DAY, LADY DIVINE, DOWN THE RIVER OF GOLDEN DREAMS.

Novelty numbers were done with a lightness and imagination that other versions never seemed to match. There were the march-type European dance arrangements of PAREE/HERE I COME (VI 20884). ON MOBILE BAY/SHINE ON HARVEST MOON (VI 20913), VALENTINE (VI 20066), SHOW ME THE WAY TO GO HOME (VI 19809); a really fascinating interpretation of ALIAS JIMMY VALENTINE, with a delightful vocal by BILLY MURRAY. This must be the only recording of the song in well over forty years (VI 21802). The Shilkret series of tap-dance platters were the first of their kind, although many have been made in the intervening years. The best were THE DAUGHTER OF ROSIE O'GRADY (VI 22386) and SCHOOL DAYS (VI 24178). Then there were the miniature piano delicacies that almost always lost their airiness when performed by a big band, but not in the Shilkret versions: NOLA (by THE VICTOR SALON ORCHESTRA, which we will get to a bit later; VI 19758); DAINTY MISS (VI 21037); FLAPPERETTE/THE DOLL DANCE (VI 20503); THE BELLS OF ST. MARY'S (VI 21371) and WEDDING OF THE PAINTED DOLL

(VICTOR SALON ORCH. - VI 22043). A comparison with any orchestral version of any of these songs on other labels will show a heaviness, in some instances a slowness, that diminishes the charm of their essentially elfin qualities.

VICTOR was the first to introduce the record album, and their first popular efforts were the music of STEPHEN FOSTER in modernized arrangements, and another of VICTOR HERBERT, followed by RUDOLF FRIML, ETHELBERG NEVIN and a second HERBERT book. These were four and five 12" record albums and were the forerunners of the LP that was to come--likewise introduced far ahead of competition by VICTOR. Nat Shilkret supervised the production of all of these albums, utilizing many of the most famous musicians and singers of their day, even JOHN McCORMACK. All of the arrangements and performances were so striking that some of this music was transferred intact to LP microgrooves in the early fifties on the CAMDEN label, and while the recording now does seem noticeably thin, the performances remain as sturdy and appropriate as ever. There is one other segment of the SHILKRET groups recording from time to time that deserves mention--the HILO HAWAIIAN ORCHESTRA. As the name suggests, they specialized in the Hawaiian type song, and appeared to be the VICTOR SALON ORCHESTRA with guitars. Their first record was HULA HULA DREAM GIRL/SAD HAWAIIAN SEA (VI 19302) and its appearance coincided with the early VICTOR SALON ORCHESTRA releases, therefore it seems safe to tie in the group with the other Shilkret groups. In 1928 they did a delicate, beautiful version of THE ROSARY coupled with ALOHA OE (VI 21516), and another and equally good ALOMA (VI 21110); also the little-known Irving Berlin MY BIRD OF PARADISE (VI 21424). They scarcely averaged a record a year, and by the early thirties had become noticeably augmented so that instead of the VICTOR SALON ORCHESTRA with guitars, they now appeared to be THE TROUBADOURS with guitars. One of their most effective couplings of the later period was DOWN THE RIVER OF GOLDEN DREAMS/WHEN IT'S SPRINGTIME IN THE ROCKIES

(continued on page 20)

RIM CHIPS



"Bob, I just heard that Victor is re-numbering their whole catalogue from 1915 on!"

RHYTHM & BLUES

By
ANTHONY
ROTANTE

THE RECORDINGS OF JIMMY WILSON

Strangest Blues
I Used To Love

Rhythm 1765

and His All Stars

C 1951-53

CAV 105 RE Honey Bee (SF 1659) Cavatone	Aladdin	3087
107 RE Please Believe Me (SF 1660) Cav.	"	"
Mistake In Life Cavatone 252,	"	3140
It's a Sin To Tell a Lie " "	"	"

and His All Stars (no details)

SF 2052 Every Day Has His Day	Aladdin	3169
2053 Lemon Squeezer	"	"
2054 It's Time To Change	"	3241
2055 Any Man's A Fool	"	"

and His All Stars

UN 2137 Ethel Lee	7-11	2104
2138 Baby Don't Want Nobody But Me		2105
2139 Cryin' Like a Baby Child		2105
2140 Tell me		2104

Acc by King Solomon (p) unk.(ts) and rhythm

J. W. (vo)

6244 Tin Pan Alley	Big Town	101A
6245 Big Town Jump	" "	101B

no details

Call Me a Hound Dog	Big Town	103
Instrumental Jump	" "	"

Jimmy Wilson (vo) unk. (saxes & rhythm.

6388 A Woman Is To Blame	Big Town	107
6389 Blues At Sundown	" "	"

no details

6593c Teardrops On My Pillow	Big Town	113
6594c Mountain Climber	" "	"
6703 Trouble In My House	Big Town	115
6705 Jumpin' From 6 to 6	" "	115
I've Found Out	" "	123
Oh Red	" "	"

no details

1959-60

Oh Red	Irma	108
Blues In The Alley	"	"

Acc unk. saxes and rhythm

C126 Send Me Your Key	Chart	629
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no saxes

C128 Poor Poor Lover	Chart	629
Alley Blues/Louise	"	610

no details

1M 1756 Please Accept My Love	Imperial	5549
1757 Big Wheel Rolling	"	"

Easy Easy Baby
My Heart Cries Out For You

1960
Duke 331

SINGING SAMMY LEWIS

SAMUEL ALLAN LEWIS was born in Chicago, Illinois on April 4, 1925 to Mr. and Mrs. Eddie Lewis. Sammy started singing at 5 years and at 6 he was the first gospel soloist to sing over WSBC under direction of Jack Cooper. At 8 he joined the Roberta Martin Singers where he was nicknamed 'Singing Sammy' by Mrs. Martin.

In 1943 he entered army service and on his return he became director of the Radio Choir of the Evangelist Temple Church of God In Christ of which Rev. A.A. Childs was Pastor. Sammy toured all over the country with Mahalia Jackson.

In 1949 Sammy made his *FIRST RECORD for Chess label SOMETHING WITHIN and GOD SHALL WIPE ALL TEARS AWAY which earned him a Silver Record awarded by Brother Isaiah, the prominent radio announcer, who dubbed him "Crown Prince of Gospel Singers."

In 1950 he again entered army service (Korea) and stayed two years. After his return to civilian life he became Radio Choir Director of the "All Nations Pentecostal Church, Rev. Ardella Smith, pastor", and stayed for a year, when he joined the Mt. Eagle Baptist Church radio Choir.

A successful song writer, he is credited with JESUS IS A WAY-MAKER, LORD WILL I FIND PEACE SOMEDAY, PRAYER, IN A LITTLE FAITH and others and is considered one of America's top ten gospel Singers.

*We would welcome information on his first recordings mentioned in the text.

SAMMY LEWIS

Singing Sammy Lewis

Chic. 1949

Something Within	?
God Shall Wipe All Tears Away	?
Supposedly on Chess label, # unknown.	

Original 5 Blind Boys - Prayer by Rev. Sam Lewis

ACA 2136 World Prayer	Peacock	1553
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Singing Sammy Lewis; (1) with p & dms, (2) with p. & org.

The Crown Prince of Gospel	Chicago	1954
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54-146 (1) Lord Will I Find Peace Someday (SAL)	Vee Jay	114
147 (2) Jesus Is All the World to Me (SAL)	" "	"

no details

54-195 { Jesus Was The One	" "	123
& 196 { It's a Mighty Hard Road	" "	"
55-268 Jesus Paid It (SL)	" "	151
269 Jesus Brighten Up My Life (SL)	" "	"

Sammy Lewis with p-gu-har. Willie Johnson Band

1955

This may be a different Sammy Lewis.

U 146 I Feel So Worried	vo	SUN 218
147 So Long Baby Goodbye	Sammy	" "

Sammy Lewis

Chicago 1956

With the Lucy Smith Singers: Acc by org & p

1593 The Man Beyond The Clouds (SL)	United	202
1594 I'm Heaven Bound	"	"

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OTHER RELEASES:

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STARDUST R-103/4 45 rpm \$1.00 - pp
Fess Williams Orch. - Grits and Gravy/Harlem Shuffle

MORTONIA 101/2 45 E.P. \$1.29 - pp
Jelly Roll Morton Trio - The Turtle Twist, Smilin' The Blues
Away/My Little Dixie Home, That's Like It Oushta' Be!

COMING

Victoria Spivey 45 E.P.

On April 11, 1961 we dispatched RR#34. It was a tribute to a great American musician, **MIFF MOLE**. The reason for its publication was to coordinate it with an event being planned to honor Miff at a special concert. We understand that Miff was indeed very elated over the advent of the concert and of the publication. However Miff never made it. With much shock we learned of his unexpected passing on April 29, 1961.

We understand that the concert will still be held and it should fall due toward the end of June. It will be at New York City's jazz emporium 'The Central Plaza'.

BEHIND THE COBWEBS (continued)
that we hope to get at the back correspondence shortly, now that the typing of the Perfect project is almost completed. The actual typing of the numerical list is complete except to add any last minute data sent in by you readers or from any records seen by any of the "Syndicate" in these last moments. We just have to wind up the footnotes, symbols, references and explanatory notes. Then we'll be able to get back to your mail and other activities which have had to be drastically restricted while devoting so much time to the typing of the Perfect Catalog. Meanwhile, write us at Salem Rd, RFD 2, Pound Ridge, New York or c/o this magazine.

THE HOUSE BANDS OF YESTERDAY

(VI 22339). Although Shilkret did not concern himself with the more classical house groups which included VICTOR SYMPHONY, VICTOR MILITARY BAND and such, he did on occasion handle a VICTOR CONCERT ORCHESTRA session when the material was within his province, such as the DANA SUESSE JAZZ NOCTURNE, which was arranged into the popular MY SILENT LOVE (VI 24028). However, Shilkret's is the original concert arrangement of JAZZ NOCTURNE, not the fox-trot interpretation that became one of the hits of the day. The VICTOR SALON ORCHESTRA was formed in 1924 and their first record consisted of JESSIE L. DEPPEN's lovely, fragile ELEANOR, coupled with an equally gossamer OUT OF THE DUSK TO YOU, by DOROTHY LEE (VI 19364).
(TO BE CONTINUED)